California
School
Fine
Orts

Summer Session

SAN FRANCISCO 11



'48
summer session

june 21 to july 30

DAY CLASSES

- 1 Painting Stanley William Hayter restricted to artists and advanced students. (TTh Frequired studio periods.) MTWThF A.M.
- 2 Painting David Park work from imagination. formal organization stressed. individual guidance, class discussion. prerequisite: drawing & composition. (T Th optional studio periods.) MTWThF P.M.
- 3 Landscape painting Hassel Smith pictorial interpretation of three motifs selected in area close to school. work on location plus class discussions in studio. prerequisite: drawing & composition. MWF A.M. & P.M.
- 4 Figure painting Clay Spohn
 designed to develop observation and interpretation of the model. prerequisites: drawing
 & composition; life drawing. (T Th optional studio periods.)

 MTWThF P.M.
- 5 Watercolor painting Clay Spohn
 work from nature and imagination in transparent watercolors and gouache. prerequisite:
 drawing & composition. (T Th optional studio periods.)

 MTWThF A.M.
- 6 Pictorial development Clyfford Still Collect
 plastic experimentation and control of form in terms of creative imagination. includes
 study of modern art movements through reproductions, slides and original works.

 MWF A M.
- 7 Drawing & composition Ctyfford Still Collection
 exploration of formal and technical devices of old and modern masters aimed at giving the student command of elementary principles of organization. specific assignments each period.

 MWF P.M.
- 8 Figure Composition Richard Diebenkorn representation of the human figure and its aesthetic potentialities. drawing from model. prerequisite: drawing & composition. (T Th optional studio periods.) MTWThF P.M.

- 9 Figure composition Richard Diebenkorn, David Park
 as #8. TTh A.M.
- 10 Objective drawing Squire Knowles rendering of nature through objective observation. application of perspective to free-hand drawing.
 TTh P.M.
- 11 Lithography & etching Stanley William Hayter
 experimental techniques in print-making, prerequisite: drawing & composition. (T Th P.M. optional studio periods.)

 TTh A.M. & P.M.
- 12 Design & color Jean Varda
 nature interpreted in terms of the contemporary idiom of abstraction. work from nature.
 oil and tempera.

 MWF P.M.
- 13 Design workshop Ernest Mundt

 two and three-dimensional elements of design. establishes a basis of departure for specialized work in architecture, sculpture, interior and industrial design, painting, photography and graphic arts. (T Th optional studio periods.)

 MTWThF A.M.
- 14 Sculpture Helen Phillips
 basic considerations of sculptural form. (T Th F optional studio periods.) MTWThF A.M
- 15 Elementary advertising layout Edmond Gross basic problems of art in advertising.
- 16 Ceramics Whitney Atchley, Hal Riegger methods of pottery construction by means of wheel and mold. kiln stacking, firing and glaze making.
 MWF P.M.
- 17 Jewelry design Franz Bergmann
 creative design and execution of jewelry in silver. includes repoussé, chasing, soldering, polishing and simple stone settings.
- 18 Mechanics of photography

Minor White, Frederick W. Quandt, Jr., Edward Weston (in Carmel) technique and theory. zone system of exposure-development, printing in black and white. three field trips: two overnight trips to close points; one trip to Carmel for four days. (the school will supply instruction on field trips, but all other expenses must be assumed by students.) each student expected to have a camera (view camera preferred) and a Weston meter. no prerequisites. class limited, students accepted in order of application.

MTWThF A.M. & P.M. (MWF nights)

- 19 Contemporary art Stanley William Hayter theories of space. functions of line. automatism and inspiration. lectures. Th 1-2 P.M.
- 20 Children instructor to be announced
 drawing and painting for children of school age. materials supplied.

 TTh A.M.

NIGHT CLASSES

- a Basic drawing Elmer Bischoff
 drawing as a means of expression, including study of the function of drawing in composition

 MWI
- **b** Life drawing Richard Diebenkorn representation of the human figure and its aesthetic potentialities. from the model. MW
- c Life sketch Antonio Sotomayor practice in drawing the model in brief poses.
- d Design & color | Jean Varda | nature interpreted in terms of the contemporary idiom of abstraction. oil and tempera. | MW
- e Painting William Gaw formal color composition conditioned by the techniques of oil and watercolor. still life and figure. prerequisite: drawing.
 MWF
- f Painting David Park
 study of composition and form to develop a sense of pictorial organization and personal expression. work from model and imagination. prerequisite: drawing.
- g Design workshop Ernest Mundt

 two and three-dimensional elements of design. establishes a basis of departure for specialized work in architecture, sculpture, interior and industrial design, painting, photography and graphic arts.

 MW
- h Ceramics Whitney Atchley, Hal Riegger methods of pottery construction by means of wheel and mold. kiln stacking, firing and glaze making.
 MWF
- i Illustration Paul Q. Forster
 illustration mediums. problems of reproduction. work from model. prerequisite: life drawing.

Initials at the end of each class description refer to days scheduled.

Guest Instructors

STANLEY WILLIAM HAYTER . HELEN PHILLIPS . EDWARD WESTON

FEES

All fees quoted are for the six-week session.

Tuition

-	uiiio	10							
13	periods	weekly							66.00
12									63.00
11		"							61.00
10	"								58.00
9					-				55.00
8									51.00
7								.,	47.00
6									42.00
5									37.00
4	7.0								32.00
3									27.00
2									21.00
1									16.00
Ch	ildren's	class (N	0. 2	20)	-	-	1.		15.00

Other fees

Enrollment				1.00
Locker rental				1.00
Padlock deposit .				1.50
Credit registration*				2.00

(One unit of credit for 45 hours' classwork)

*Credit registration fee is payable once only, and is valid for all subsequent attendance. Children are not required to pay this fee.

A non-refundable deposit of \$10.00 will be required with all registrations (veterans with certificates of eligibility excepted). This amount will be applied to total tuition and fees which must be paid in full by June 7, 1948.

Studio fees

DAY						
4 (5	periods	weekly)				8.00
(3)				5.00
8 (5)			5.	5.00
(3)				3.00
9						2.00
11 (4	periods	weekly)				3.50
(2)				1.75
13 (5		1				7.00
(3)		1		4.50
14 (5)				9.00
(4		()	1		1	8.00

NIGHT

В	(each period)			1.00
C				1.00
E	(3 periods weekly)			3.75
	(2)		-	2.75
F	(3)	11.		5.00
	(2)			3.00
G		-		3.00
H	(3 periods weekly)		6	8.00
	(2)			5.50
	(1 ")			2.75
1		1		2.25

17 (each period) 1.00 18 24.00 20 2.00

Studio fees help to defray overhead cos (e.g., materials, tools, models, etc.).

See list of classes for titles of courses referred to above by number or letter.

Classes meet from 9 to 12 A.M., 1 to 4 P.M. and 7 to 10 P.M. unless otherwise noted.

There are ten day periods and three evening periods weekly. Holiday—Monday, July 5—Independence Day.

CALIFORNIA SCHOOL OF FINE ARTS Douglas MacAgy, Director. Affiliated with the University of California. Maintained by the San Francisco Art Association. Approved by the State of California and the Veterans Administration under Public Laws 16 and 346.

Telephone: ORdway 3-2640

Designed by Milton Cavagnaro



sign workshop, photography loboratories, ceramics ant, print workshop and library will be used steadily in y and night classes. In addition, a gallery, social hall staurant and gardens will be available for the students nventence.

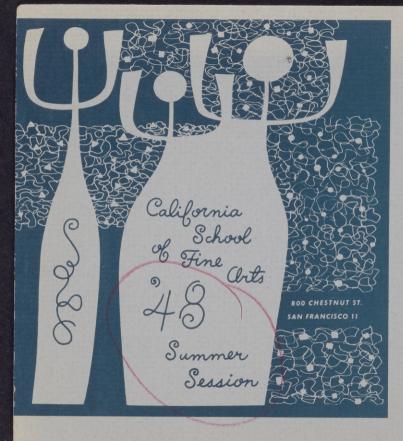
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William Hayter and Helen Phillips of New York, ward Weston of Carmel, will join the summer facguest instructors. Hayter, prominent painter, encritic and teacher, will conduct classes in painting, aking, and contemporary art theory. In order to n San Francisco, he takes temporary leave from the riship of his famous school "Atelier 17," at which thist as Miro, Picasso and Tanguy have worked in fork and Paris. Phillips, distinguished American r, returns to the scene of her former studies to conne School's summer course in sculpture. Weston, ted photographer, will participate in the photog-



PLEASE POST



The complete facilities of the California School of Fine Arts will be offered to summer students. The many large studios, design workshop, photography laboratories, ceramics plant, print workshop and library will be used steadily in day and night classes. In addition, a gallery, social hall, restaurant and gardens will be available for the students' convenience.

Concentrated in form, the summer program is nevertheless designed to have a wide appeal. Careful allowance is made for beginning students, and advanced students may select courses from an extensive list. Teachers will have opportunities to refresh their outlook by means of new devices of instruction and exploration of vistas glimpsed in a busy year. Artists may find valuable confirmation of their ideas through working with their fellows from this and other parts of the country.

Stanley William Hayter and Helen Phillips of New York, and Edward Weston of Carmel, will join the summer faculty as guest instructors. Hayter, prominent painter, engraver, critic and teacher, will conduct classes in painting, print-making, and contemporary art theory. In order to teach in San Francisco, he takes temporary leave from the directorship of his famous school "Atelier 17," at which such artists as Miro, Picasso and Tanguy have worked in New York and Paris. Phillips, distinguished American sculptor, returns to the scene of her former studies to conduct the School's summer course in sculpture. Weston, celebrated photographer, will participate in the photography department's program as instructor at his Carmel, California, studio.